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Dedicated

to the

Surviving Founders

of

The Art, Historical and Scientific

Association

of Vancouver, B. C.

"And they painted on the grave-posts
Each his own ancestral totem,
Each the symbol of his household."

—*Longfellow.*

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THE TOTEM POLES IN STANLEY PARK

The Totem in the centre is 40 feet in height

PREFACE

The object of this little book is two-fold: first, to tell all who visit Vancouver's wonderful Park something about the totem poles that have been erected there; and, secondly, to tell something of the Association that is responsible for their erection.

It is no easy task to interpret for the white man of to-day the strange relics of a vanishing race. The Art, Historical and Scientific Association of Vancouver has made it possible (in a measure) to preserve in print the strange histories that are locked up in the native hieroglyphics that adorn the totem poles of the Coast Indians.

It is hoped that the present work will help visitors and tourists to a sympathetic understanding, and appreciation, of the art of the native Indians; also that the Art, Historical and Scientific Association of Vancouver may enjoy a wider co-operation than has hitherto been possible.

In its preparation, help has been derived from many sources.

Smithsonian Reports, Encyclopedias, etc., have been freely consulted.

Among those to whom I am indebted for assistance are Rev. S. S. Osterhout, Ph. D. and Mr. Denys Nelson, of Vancouver; Rev. A. W. Corker, and Mrs. Jane Cook, of Alert Bay; and Mr. George Hunt, of Fort Rupert.

INTRODUCTION

By Harlan I. Smith
The Dominion Archaeologist

The entire Pacific Coast of Canada, as well as the country to the south extending beyond the Columbia River and to the north as far as the Eskimo area, was the home of many aboriginal tribes of Indians. They spoke a number of distinct languages which may be grouped into no less than five great linguistic stocks, but their culture, generally speaking, was the same.

This culture was characterized chiefly by the following features: an extensive use of cedar products; their dependence on the sea as the principal means of transport and for their staple foods, such as salmon and clams; an overwhelming desire for rights to privileges of various sorts, such as being known as rich, important and a member of various societies; and an intricate art found only in this area.

The principal vehicles of this art were weaving, tattooing, painting and carving. There were, as elsewhere, inferior and superior artists. The best of this art is appreciated by our own greatest artists; it has already contributed to our industrial arts and will do so to an even greater extent in the future. For this reason it has become of economic importance.

In the finer examples of the art of these people the lines are usually shaded and flow from one element into another at a tangent. The figures are not apt to be circles or ovals, but one side is usually set at a different angle from the other, and each curve differs from its neighbor as

the result of a definite purpose. The inferior Indian artist often failed in this technique, as do most of us who attempt to copy their work.

The most widely known objects of this art and culture are the totem poles which were formerly very numerous in this area.

The Art, Historical and Scientific Association of Vancouver, in collecting and caring for examples of this art, is performing a valuable service which will be appreciated more and more now that its usefulness has become recognized by the commercial world as well as by the student.

The preservation of objects which give people, especially children, an opportunity to study this art, and instruction in the results of research by means of exhibits, lectures and motion pictures are precisely the activities so wisely forseen by that great Englishman, George Smithson, when he gave his fortune to the United States to be devoted to "the increase and diffusion of knowledge among men."

The Totem Poles in Stanley Park
Vancouver, B. C.

CHAPTER I.

A. H. S.

The letters "A. H. S." are achieving a wider significance every day. They stand for the Art, Historical and Scientific Association of Vancouver. This is the Association which is responsible for the erection of the totem poles in Stanley Park. It is only natural that a brief sketch of the A. H. S. should precede any account of the poles in the Park. Ever since its formation in 1889, the Association has been closely identified with the Vancouver Museum. It was designed as a memorial to Captain Cook. The A. H. S. owes its origin to a letter written by Mr. Hyde Clark, D.C.L. The letter was written in the year 1887, and addressed to Mr. Clark's cousin, Mrs. S. Gertrude Mellon. It was then passed on to the late Hon. F. L. Carter-Cotton. Suggestions in this letter led to the formation of an Art Association. This was in '89. In that year the Museum was practically founded. The founders had in mind educational work, fostering appreciation of Art; also a collection of native work, having value as Art, or historical material. The Association kept itself alive by giving Art lessons, and gradually collecting exhibits, until 1894. The only surviving founders are Mrs. Mellon, Honorary Vice-President of the A. H. S., and Mr. Ferris, Secretary of the Association and Curator of the Museum.

It must not be forgotten that the founding of an Art Association, soon after the "big fire," created little excitement in British Columbia. In the young and growing Port of Vancouver, dollars and real estate were uppermost in the minds of the people. But, although it was not realized at the time, the founding of an Art Association was an event of deep significance. It was calculated to grow in spite of public apathy. Its seed was in itself.

A public meeting was called in April, '94, and the present Association came into being. The collection of exhibits and effects of the old Art Association was transferred to, and became the property of, the present Association in May, '94. Four years later, appreciation of the work done was shown by the City Council. A small grant was made. Since then, by means of an annual civic grant, and a commendable policy of "self-help" on the part of the Association, more adequate expression has been given to the original aims.

In 1903 the City of Vancouver entered into an agreement with the Association (as owners and custodians of the Museum) to provide suitable premises to house the growing collection of exhibits, and for the establishing of a Public Museum, which should be under the direction of the Association. Two years later the Museum was installed in its present quarters in the Carnegie Library Building; but to-day the space is far from adequate for the needs of the Museum.

The activities of the Association are many, embracing, as they do, the provinces of Art, History and Science.

In the field of Art, special effort has been made to secure a collection which shall be in itself a record of the discovery and progress of the Far West. The tourist can see from what small beginnings the Port of Vancouver has grown. Portraits of great explorers and early pioneers reveal links in the history and continuity of the great Empire to which we are proud to belong. Of late years steady efforts have been directed to the assembling of a

representative collection of native relics and handicraft. Considerable progress has been made in that direction. Much still remains to be done. Good examples of Indian work are rapidly becoming scarce. Progress has also been made in the collection of native work and handicraft from other parts of the Empire, and from other countries, so that for purposes of comparison, or contrast, our Museum contains valuable specimens and exhibits from all over the world.

Time and attention, and considerable space, have been devoted to the department of History. Valuable records have been preserved. Since 1894 numerous public lectures have been given. These have been delivered by competent lecturers, and cover a large range of subjects in Art, History and Science. A number of these lectures have been published, and are of great educational value. Since 1916, the Association has been affiliated with the Institute of the University of British Columbia.

Careful arrangement of the Scientific exhibits makes them invaluable to the student. Native flora and fauna are well illustrated. The collection of minerals is especially important.

But perhaps the most ambitious scheme the Directors of the Association have yet taken in hand is the erection of a model Indian village in Stanley Park. This is designed to give to the present and succeeding generations an adequate conception of the work and social life of the aborigines before the advent of the white man. This project will be further explained and illustrated in these pages.

The idea of an Indian village in Stanley Park was first suggested three or four years ago at one of the monthly meeting of the Directors of the A.H.S. For a time the matter remained in abeyance. Later, it was suggested that some old, deserted village should be purchased, transported to the proposed site, and re-erected. This plan was ruled out as impracticable. But it was decided to obtain accurate data as to style and methods of putting together, for, like Solomon's temple of old, Indian buildings were held together without the aid of nails, before

the white man supplied them. For this purpose Director H. E. C. Carry of the A. H. S. was sent North, to secure all available information from first-hand sources.

The following extract will give some idea of the difficulties to be encountered in the reconstruction of the practically extinct Indian dwellings. It was taken from a report by the late G. M. Dawson, D.Sc., A.R.S.M., F.G.S. Although it refers to the Haida Tribe, it applies with equal force to Kwakiutl Indians, among whom Mr. Carry studied. Dr. Dawson was amongst the Haidas in 1878. The Report is to be found in the publications of the Geological Survey of Canada, 1878-79. After commenting on the neat and substantial way in which the Haidas built, and describing their customs, he goes on to say:

"The permanent villages of the Haidas are much reduced in number, in correspondence with the rapid decrease of the people themselves. Those villages least favorably situated as fishing stations, or most remote from communications, have been abandoned, and their people absorbed by others. This has happened especially on the tempestuous West Coast of the islands, where there is now but a single inhabited village. Even those still occupied are rapidly falling into decay; the older people gradually dying off; the younger resort more and more to Victoria, and are beginning to despise the old ways. Many houses have been completely deserted, while others are shut up and mouldering away under the weather. . . .

"The carved posts, though one may still occasionally be erected, are as a rule more or less advanced towards decay.

"A rank growth of weeds in some cases presses close up among the inhabited houses, the traffic being not sufficient to keep them down. In a few years little of the original aspect of these villages will remain, though at the present moment all their peculiarities can easily be distinguished, and very little imagination suffices to picture them to the mind as they have been when swarming with inhabitants dressed in sea-otter and seal skins."

That was more than forty years ago. It requires little effort of the imagination to satisfy the mind that no single, pure example could now be found standing, and in a fit condition to be removed and re-erected. After an exhaustive search through half-a-dozen Kwakiutl Indian villages, Mr. Carry did not find a single house that would exhibit the details of the old-time architecture. In many cases certain details were pointed out as of ancient order. From one old man, George Hunt — of whom Professor Franz Boas speaks as taking a deep interest in everything pertaining to the ethnology of the Kwakiutl Indians, and who is a recognized authority—much valuable information was derived. Thus it is confidently believed that the Association's plans and specifications will bear the closest scrutiny.

The totem poles that already adorn the Park are an earnest of the larger scheme the Directors of the A. H. S. have in mind. It is the intention to engage Indian carvers, and artists, and builders to erect the Lodges. Every care will be taken to prevent anything that cannot be vouched for by the best authorities as being in accordance with the ancient usage of this tribe. All structures will be of wood, therefore subject to decay; but only sound, live cedar will be used (creosoted, where possible), so that the maximum of durability will be assured.

The Kwakiutl Indians inhabit the North-East quarter of Vancouver Island; on the Mainland, they are to be found North of this almost as far as the Skeena River, where they border on the territory occupied by the Tsimshian Indians. The proposed village, and the totems already erected, will represent the work of the Kwakiutl Indians in particular, and the Coast Indians in general. The totem is an indication of an old and wide culture. It points to the past. The past illuminates the present. We propose to devote a chapter to "Totems in General" before describing, in detail, the particular poles to be seen in Stanley Park.

CHAPTER II.

TOTEMS IN GENERAL

As we have said in our preface, it is no easy task to interpret for the white man to-day the strange relics of the past. It is still more difficult to write with certainty on the origin of Totemism. In the present chapter we shall try to describe, briefly, how Totemism originated; its significance among primitive peoples; and, lastly, how the totem was built up. A brief list of references consulted will be found at the end of the chapter.

The derivation of the word "totem" is full of meaning. It is derived from "ototeman," which, in the Ojibwa and cognate dialects, means "his brother-sister kin." This indicates the meaning of the word.

In Hastings' *Dictionary of Religion and Ethics*, the following five characteristics of Totemism are noted:

(i) Clans are united by kinship, real, or fictitious.

(ii) Each clan is distinguished by the name of some species of animal or plant, or some natural phenomenon, such as sun, rain.

(iii) Between the name-giver and each member of the clan there is a mystic relationship.

(iv) The name-giver is the subject of "religious" emotion. It is also the subject of tabus, or prohibitions, and, subject to certain limitations (ceremonial or in self-defense), may not be injured, or killed, or (where eatable) eaten.

(v) Members of a clan are entitled to mutual defense, protection, and resentment of injuries. Marriage is not permitted within the group.

Any one familiar with these five points will have a clear idea of the meaning of Totemism. But, for a working definition, we will turn to Professor Hill-Tout: "belief in guardian spirits."

The origin of Totemism has been the subject of much controversy. We are not concerned with the controversy, but we are concerned with the results. The "findings" are of two kinds: mythological, and scientific.

The former need not detain us long. The aborigines of Australia and North America may regard them as traditions; but we regard them as myths, pure and simple. Yet they are not without some value.

Certain tribes of Australia held that, when the world was young, fathers, mothers, brothers and sisters intermarried. The result soon became apparent. The race began to decay. To remedy this, the Chiefs assembled and prayed to the Good Spirit that the evil might be averted. The Good Spirit then indicated that divisions should be made in the tribe. Each branch received a distinctive name. The names corresponded with various objects, animate and inanimate (emu, dogs, rain, etc.). Individuals were then required to marry outside their group.

Others again (e.g., certain of our Coast Indians) believe that the first totem was miraculously sent to them. It came floating on the bosom of the ocean, and, by some great power, was directed to these coasts.

These traditions appear to have been widely held; but no controversies raged over them, as over the widely different theories proposed by ethnologists.

Professor Hill-Tout tells us that among the coastal tribes the personal totem has largely given place to the family, or the clan, totem. It marked a crisis in the life of a young brave when he selected his totem. He appeared before the Shaman, or Medicine Man, and, after certain "penance," withdrew himself to the solitude of the forest. There he remained indefinitely—days, months, even years. In pursuance of his vows, the young brave would subject himself to repeated fasts, and, by "subduing the flesh," would achieve the desired psychic state, in which visions

became the normal. Others, after a less rigorous procedure of shorter duration, adopted as their totem the first beast, bird, fish or reptile that their eye lighted on, after the conclusion of a period of solitude and fasting. To the young brave the totem was more than a mere sign, or symbol, or badge, or emblem, or crest. Henceforth there was a mysterious, mystic union between the brave and the spirit of his totem. That spirit was his friend. Save in self-defense, he would not injure the beast, bird, fish, or reptile that gave him his totem.

There is much to support the theory that the totem group was originally the family group. The totem becomes full of meaning when we remember that the Indians still regard it as the ancestor of the whole group. This has been called "incipient Darwinism." Certainly it does appear as a hazy vision of what we to-day regard as scientific truth. It seems to point to the animal origin of man. Of course, in the light of present day knowledge, it is easy for us to see in ancient myths the germs of scientific truths. If we knew more about the dark ages in which these strange tales were born, we should be less in the dark about them. One cannot help recalling cognate stories of other peoples who believed that gods appeared in the forms of animals and birds. Mr. Andrew Lang has ingeniously traced the totem group back to the family group. His theory takes us back to the days when the race was in its infancy (?). Before the tribal custom became law, scattered families wandered up and down the earth. Man had not yet evolved from the brute stage. Yet even in the earliest times certain primal laws asserted themselves. A family in these days consisted of a male, several females, and their offspring. Over this group the "family chief" was supreme. His word was law. He commanded obedience. When the young sons grew up they would be expelled from the group. Otherwise, they might challenge the "old man's" authority. The expelled member of the family would afterwards challenge the lord of some other group. The race was to the swift. The battle was to the strong. These were savage days. Time wrought changes;

for, as the race advanced, the mother instinct became more and more pronounced. At length it was permitted for a son to remain in the family group, but he still had to look elsewhere for his love. Thus, according to Mr. Lang, originated the primal law, "Thou shalt not marry within the group." There is, therefore, a wide difference between the mythological and the scientific explanation of the origin of totemism, but in practice the results remain very much the same.

Family totems were handed down from generation to generation. The method of descent may seem peculiar to us moderns. The familiar phrase, "from father to son," represents a fairly advanced state of evolution in Society. We of to-day regard families as descended from both parents. But in early times, and among primitive peoples still, it is reckoned otherwise. In the earliest form—matrilineal descent—the mother's eldest brother is the head of her family. He has control of her offspring. This is common among many of the Coast tribes to-day. The father is not considered as belonging to the family at all. "Father-descent" is a later stage. Where patrilineal descent is the rule, the mother's relations are not considered family kin. The method of descent was an important factor in determining the totem.

Since Totemism requires that members shall not marry within their group, the totem may be regarded as a crude indication of social history. Among the Coast Indians of North America there are four well-defined families in each clan. For example, among the Tsimshian, who live just North of the Kwakiutl, we find the following four divisions running through all the tribes. Each has its own crests:

1. Laks-giak, having eagle, beaver, and halibut, etc., on totems.
2. Lak-gibau, having wolf, heron, and bear, etc.
3. Kish-poot-wadda, having fin-back, grizzly, sun, stars, etc.
4. Gun-hada, having raven, frog, bull-head, star-fish, etc.

These divisions are common to nearly all the tribes. Among different tribes they carry different names. Why these divisions? In nearly every case it will be observed that the tribal totems represent the elements: air, earth and sea. This will be noted also on the totems in Stanley Park. The Indians themselves are not clear on this point, but in some vague way they connect it with a great flood, of which traditions persist.

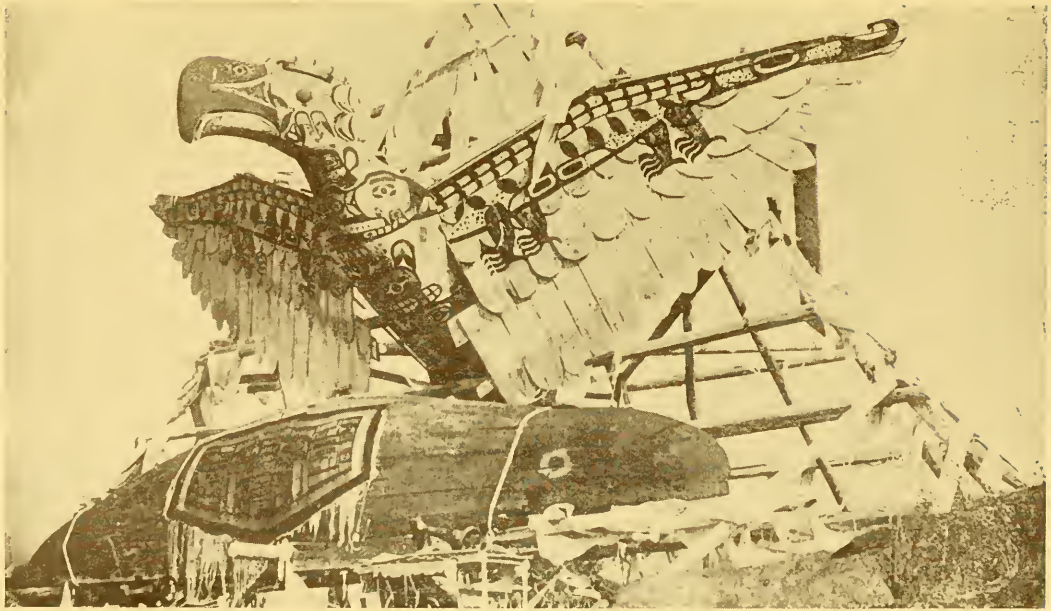
So much, then, for the origin of totemism. It is lost in antiquity, and shrouded in mystery. The Indians do not speak with authority on this point. Neither do we. Before noting something of the "up-build" of totems, it remains to tell something further of the significance of Totemism among primitive peoples.

This significance is still apparent. It is still strong. It still binds. It is the strongest bond among the Indians. The significance is two-fold—religious and social.

The religious significance has already been noted. The Indian religion consists of Totemism and Shamanism. The Shaman is the Medicine Man. He functions as an intercessor. But under Totemism the individual comes into direct contact with the spiritual world. To the Indian the world is full of spirits. They are everywhere—not confined to animate objects. The religion of the Indian, and his totem, are very closely related.

The social aspect of Totemism, however, is equally strong. It is the outward manifestation of the inward religion. The brotherhoods indicated by the different crests, or totems, have many virtues to commend them. They promote hospitality, help to preserve peace, and create a sense of brotherhood.

Indians from the North, shipwrecked on a strange part of the coast, often had good reason to bless the hospitality fostered by the crest-brotherhoods. Any one having a common crest would be glad to welcome him as a friend and brother. Having found his crest brother, the shipwrecked Indian would no longer consider himself a stranger.



THUNDERBIRD
A Crest of the Raven Clan (Photograph by Mr. C. H. French).

It will be seen that this institution was a valuable aid in the preservation of peace between the different tribes. Tribes might be at war; but members of opposing tribes, having the same totem, would not fight each other. A totem brother would not consciously fight a totem brother. The totem ties were stronger than the larger, or tribal, ties.

Scattered Indians having the same totem formed a brotherhood. Each member enjoyed certain privileges of the brotherhood. The sense of honor was strong. Each member was jealous of the glory and honor of his crest. Thus a marriage of one of the Raven Clan would be supported by all the Ravens in the vicinity. All would chip in to make the celebration an event worthy of the Raven Clan. Members were united for attack or defense, for the glory of the whole.

Such a system was not without its own peculiar evils. It fostered the "potlatch" spirit. The potlatch in itself may have been a thing of glory; but individuals, and even tribes, sometimes beggared themselves in an effort to make a more ostentatious display than their neighbours had done, or could do. But, in the main, crest brotherhoods were a blessing. They created, or fostered, the virtues of peace, and friendship, and hospitality.

The building of a totem was a work of art. We are accustomed to think of the art of the aborigines as crude; but, viewed sympathetically, it represents a culture far in advance of that of many other primitive peoples. The carvers were gifted men. Many of the conventional designs would not be despised by designers to-day. In the felling of a tree, and in the erection of a totem, the early Indians derived no help from the science and machinery that contribute so much towards speed and efficiency to-day. It was a tremendous task, demanding great expenditures of time, patience, energy, ingenuity, and "money."

The totems may appear to us to be crude, and often grotesque; but the more sympathetically we regard the

work, the less grotesque it appears to be. The fact is that the men who carved the totems were exceptionally gifted men. Once in a while a man would arise having a peculiar gift for carving; but, as a rule, the craft was handed down from father to son. Sometimes different sections of the work were performed by different men. Four carvers might work on the same pole. The carvers would vie with one another. They loved "artistic complexity." Great skill was shown in "dovetailing" together the various units that made up the whole. This excellency of art has become less apparent in recent years. The decorators were recognized as a well-defined class. Many of the designs of the Indians are just beginning to be appreciated by the white people. We are beginning to realize that they have an economic value. Mr. Harlan I. Smith, the Dominion Archaeologist, has been pointing this out for years.

The felling of a tree for a totem was a long, slow, painful, laborious process among the aborigines, before they learned to use the tools and copy the methods of the white man. The Indians had only the crudest of tools. Often they were fashioned of stone. Fire was applied to the base of a tree, and the tree was so burned as to fall in a desired direction. The making of a totem was often the work of years. The cost would sometimes run into thousands of dollars of our money.

The colours were derived from vegetable and mineral materials. The colouring was wonderfully bright, and time has shown it to have a lasting quality which artists to-day might envy.

Altogether, then, Totemism was a remarkable institution. Its origin is obscure. Its significance was deep and far-reaching. It was the result of a long, slow growth. It is a process of Evolution. Totemism seems to indicate that primitive peoples had glimpses of profound scientific truths. They may not have learned the "why" and the "wherefore" of all they practised; but we shall do well not to consider them uneducated, though un-lettered.

Brief List of References.

1. E./B. Art. "Totemism."
2. H.D.R. & E. Art. "Totemism."
3. 35th Annual Report of the Bureau of American Ethnology, 1913 and 1914 (Smithsonian).
4. An Album of Prehistoric Canadian Art by Harlan I. Smith. (Bulletin No. 37.)
5. Frazer's "Totemism" and "The Golden Bough."
6. A Lang. "The Secret of the Totem."

CHAPTER III.

THE POLES IN THE PARK

The poles in the Park have aroused much curiosity. No better spot could have been chosen. In Stanley Park they stand on the verge of the "forest primeval." They are close by the Lumberman's Arch. To the North is the narrow channel which connects Burrard Inlet with the waters of the Coast. Across the Narrows, mountains look down on thousands of years of Indian history. It is also fitting that within the bounds of the same Park a memorial should have been erected to the memory of Pauline Johnson, who, in her time, did so much to interpret the spirit and preserve the legends of the Indians. Forest, mountain, and sea—fitting surroundings for the marks and relics of other days.

"Still stands the forest primeval; but under the shade of its branches
Dwells another race, with other customs and language."

The curious visitor to Stanley Park will naturally ask three questions regarding the poles:

(a) What are they?
(b) How were they brought to the Park?
(c) What do they mean?

In answering these questions, we shall tell some interesting details about the poles; we shall note how modern methods made it possible to ship them a long way in a short time; and we shall help the enquirer to understand the meaning of the strange hieroglyphics on the totems.

(a) First of all, then, what are they? Of the four poles to be seen in the Park, the lesser two are house-posts; the remaining two are totems.

CHIEF WAKIUS

Wakius' Totem records the intermarriage of families of three different clans

1. The main one stands between the two corner posts. It belonged to Chief Wakius. He lives at Alert Bay. He is an old man, having passed the allotted span. Wakius is blind now, and hardly able to walk. A great deal of the folk-lore of the Indians is locked up in the minds of such old chiefs. The younger generation is beginning to fail to carry on the legends which for so long have been handed down. But much has been preserved by travellers and missionaries, to whom we are indebted for the stories that throw a flood of light on the strange signs of the totems.

2. The other totem belonged to one called Sisa-kaulas. It was his mark. He lived formerly at Kingcombe Inlet, but is now resident at Alert Bay. Sisa-kaulas is now an invalid, suffering from paralysis. He can hear with difficulty, but is unable to speak.

Wakius is pronounced Wah-kis: accent on first syllable. The word means "good river" (i.e., a stream of property flowing towards him). The "k" in Sisa-kaulas has a guttural sound. The interpretation of the word is, "Everybody paddling towards him."

(b) The "Why?" behind the erection of the totem poles in Stanley Park has already been told. The "How?" may be briefly indicated. The former pole—Wakius'—was purchased by the Art, Historical and Scientific Association of Vancouver. In making the purchase, several individuals acted as "agents" for the Association. The pole cost the A.H.S. $700.00* The other totem was presented to the A. H. S. by Mr. W. C. Shelly, who has long identified himself with the Parks Board. The poles were shipped from their respective "homes" to Vancouver, and erected in the Park as the first unit of the larger scheme of an Indian village, already alluded to.

(c) What do they mean? In deciphering the totems, we shall start at the top and "read" downwards. Starting at the top of the main totem—Wakius', between the two

* This money was raised by public subscription.

corner posts—one will notice a bird, a fish, an animal: then a man, another bird, and another animal. Reading down the other pole (which stands in front and a little to the right), one finds a bird, a man, a whale, a sea-otter, a sea-bear, and, at the bottom, a carved head. For convenience, we will set these down in the order in which they occur:

1. Wakius' Totem.
   - (i) Bird.
   - (ii) Whale.
   - (iii) Wolf.
   - (iv) Man.
   - (v) Bird.
   - (vi) Animal.
   - (vii) Bird.
   - (viii) Entrance.

2. Sisa-kaulas' Totem
   - (i) Bird.
   - (ii) Man.
   - (iii) Whale.
   - (iv) Sea-otter.
   - (v) Sea-bear.
   - (vi) Carved head.

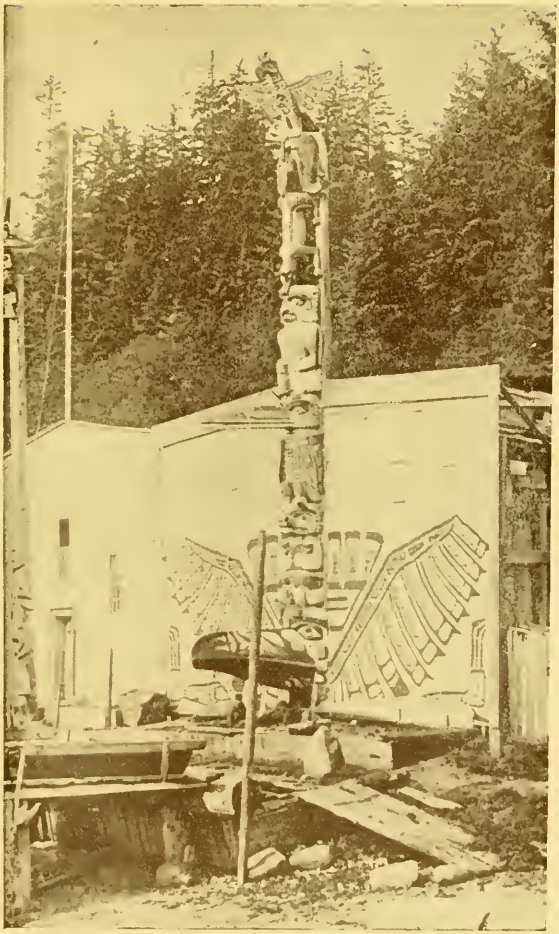
Each sign is the centre of some legend. These legends may be history seen through primitive minds.

1. Wakius' Totem. The larger totem poles usually have seven crests:

(i) The bird at the top of Wakius' pole is the Thunderbird. It is a crest of the Raven Clan. On the breast of the Thunderbird will be noticed a human face. This refers to the belief that this mythological bird had human, as well as superhuman, qualities. It will be seen that a whale is held in the talons of the great bird. This is emblematic of victory. The Thunderbird was the enemy of the whale. The great bird triumphed over the great fish.

The natural histories tell us nothing about the Thunderbird. The elements were obedient to its word. Did thunder fill the air? The bird was only flapping its wings. Did lightning dart across the sky? Thunderbird was winking. Did it rain furiously? Perhaps the bird was angry.

(ii) The figures on the totem poles are often hard to distinguish, but the whale is easily identified. The



WAKIUS' TOTEM IN ORIGINAL SETTING
AT ALERT BAY.

second figure on Wakius' pole (reading downwards) is the whale. It is the fin-back, or killer whale. The whale was formerly supposed by Indians to be able to convert itself at will into a man. It plays a large part in Indian mythology. The whale represents the lordship of the sea.

(iii) Immediately below the whale is the wolf. The wolf appears to have a man's head between its jaws. The wolf represents the genius of the land, just as the whale represents the lordship of the sea, and the eagle, the kingdom of the air. The wolf would indicate that certain members of the wolf clan were among the ancestors of the Chief whose totem we are describing.

(iv) According to Mr. George Hunt, a recognized authority, the figure below the wolf is Nenwaqawa; that is, Wisdom, or the wise one. At a potlatch on Turnour Island, in 1893, picking up a small model of his totem, Wakius said, "This is the Walking Stick, and the root of my family: and now in this potlatch I am giving I have to turn it into a Speaker's Staff." Hence the totem is known as Wakius' Talking Stick. The story of Wakius' great ancestor, Nenwaqaw, tells of how he and his sons outwitted the great Cannibal-at-the-North-End-of-the World, who feasted himself at the expense of the tribe. The long legend is told by Mr. Hunt in the 35th Annual Report of the Bureau of American Ethnology (1913-14), Part 2, pp. 1222-1248.

(v) Next comes a mythological bird, known as the Hoh-hok. The likeness of the Hoh-hok was frequently used in the huge masks worn on ceremonial occasions, or at Cannibal dances, by the Indians of Rivers Inlet, and by the Kwakiutl Indians of Alert Bay and Cape Mudge.

(vi) The bird rests on the bear. In carvings of the bear the Indians usually represent the ears. The bears seen on the corner posts on either side are typical. Note the fan-shaped ears, the tusks, and the "snout." The faces on the paws indicate how powerful the bear is. Members of the bear family married into Nenwaqawa's family.

(vii) To see the next figure as it will appear when completed, reference must be made to the photograph showing Wakius' Totem in its original setting. At present only the eyes suggest the great Raven, which figures so prominently in the original setting. The beak and the background will be seen in the accompanying illustration.

The Raven was the great Creator God among the Indians of B. C. The Raven was the source of light, and life. For the legend below we are indebted to Rev. S. S. Osterhout, Ph.D., who readily lent his assistance in the preparation of this description.

THE RAVEN

Legend of the Light. "A long time ago there was no light upon the earth. Darkness brooded over all the land, and the deepest forest was as the open plain, for unbroken night enfolded all. There was no sun, no moon, no stars.

"In those days the Indians did all their work by the flickering gleam from carefully hoarded fires. Yet they longed for light which would not burn out, so two wise men took counsel together. Their names were Wigiat and Lakabola.

"Wigiat and Lakabola had heard that very far above the earth was a place of great light which never burned out. So they changed themselves into two ravens and flew upwards in a spiral flight. Up and up they went, high and higher, until at last they came to a small opening in the sky, through which poured a beam of light, and which was guarded by tongues of fire. As they were about to fly through the opening it vanished. They hovered nearby, and soon the light appeared again. They saw that this "eye" opened and shut slowly and evenly, so they arranged that when next it opened one should pop through. The other should wait, and when the "eye" opened a second time he should pop through.

"This they did, and found themselves in a world of dazzling light. Afraid that their black coats would attract attention, they changed themselves into two pine needles and dropped into a foun-

tain, where many maidens came to draw water. They contrived to get into the jars of two sister maidens, one pine needle in each jar. Again their plan succeeded. Finally, by miraculous birth, Wigiat and Lakabolo were born into the world of light as the children of the two sister maidens.

"They played with the other children, seeming little different from them. But always in the back of his head each boy carried a plan to get the secret of light and carry it back to the world below. At last one day, while playing in the lodge of the Chief, they spied in the corner a ball. The ball was the size of a man's head, and it shone brighter than anything that Wigiat and Lakabola had ever seen before. They asked to play with it; but the old Chief shook his head, and spoke of other things. Then it occurred to the boys that in this ball dwelt the secret of light. They coaxed and wheedled until the old Chief let them roll it a little distance outside the lodge. At last they had their way, but with many warnings not to roll the crystal ball beyond the corner post of the lodge. For a while they played about the door, and the old Chief, seeming contented, returned to his dozing before the fire. By and by, loud snoring told them that he slept. Then swiftly they rolled the ball away, away until once more they reached the pulsing hole in the sky guarded by tongues of fire.

"The two wise men (for wise men they had remained through their disguises) changed themselves to ravens again in a flash. As the hole swelled to its largest, first one popped through with the ball poised upon his back. Then the other, waiting his turn, popped through also. Downward they flew, in lessening spirals, until they alighted on the bank of the Naas River. It was Spring; and the Indians, by the dull red flicker of burning rushes, were fishing for oolachans. The two wise men, outside the rim of feeble light, called to them, 'Ago'l hashak-shim a?' (What is it that ye most need?) The Indians believed that it was some great spirit, speaking to them from out the world-old darkness. Not to answer rashly, and perhaps throw away a great gift, they held a meeting. When they had agreed upon the greatest need, they appointed a spokesman; and when next the spirit-call (as they believed it to be) floated across to them, they answered, 'Goibak 'l hashakshim a' (It is light of which we have most need).

"As the last word left his mouth the ravens tossed the great crystal ball between them. The beautiful ball became shattered in many pieces, but from within it there poured a white flood of light. There they float about like thistle down ever since. The largest, brightest piece is the sun. The second largest, and the second brightest is the moon. The countless tiny bits that were chipped off the ball are the stars. The lesser lights cannot be seen, except when the great sun floats out of sight for a while, leaving the world to night, and the moon, and the stars."

(viii) The entrance to the Chief's house (or Lodge) was through the throat of the Raven. The entrance is about five feet in height. (Note the piece of natural bent wood, inserted to give strength to the pole at its weakest point. Also, timbers at rear for same purpose.)

2. Sisa-kaulas. The story of this totem was supplied by Mrs. Jane Cook, of Alert Bay. It tells of the Chief's great ancestor, See-wid.

See-wid was a delicate boy. His father was disappointed in him: he had hoped that the son would be the glory of the family. One night a young brave saved the tribe from destruction at the hands of their enemies. This only made the father more ill-disposed towards his son, See-wid. One day See-wid walked off into the woods. He walked and walked, not caring what became of him. At length he sat down by a pool. Looking into the glassy waters, he pondered long. He brooded over his misfortunes. Presently the waters became troubled, and began to rise. See-wid did not move. A great frog appeared in the water. "Do you want to come with me?" the frog inquired. See-wid answered that he was willing to go, and placed himself on the back of the frog. The frog went down, down, down, till it touched bottom. The unhappy boy forgot his miseries, for, at the bottom of the sea, the Spirit of the deep gave him permission to use for crests the animals he had seen at the bottom of the sea; hence the sea-bear, sea-otter, whale. When, after a long time, See-wid appeared on the earth again, he had strange trials to pass through before he could resume the life of an ordinary mortal. But when these trials were over, the father rejoiced in the son, who became great and powerful.

(i) Sisa-kaulas' totem stands in front (and a little to the right) of Wakius'. It is a fine specimen of native work, though less imposing than Wakius'. The crest at the top is a bird closely related to the bird at the top of Wakius' totem. The bird, with folded wings, is Kolus, the sister to the Thunderbird.

(ii) The man represents one of the ancestors of Sisa-kaulas. The child in the man's embrace indicates that the Chief had a son, who also (in his turn) became a Chief.

(iii) The feet of the man are resting on the turned-back tail of the killer whale. The "flippers" are painted on the sides. On the back of the whale is painted a small human face.

CHIEF SISA-KAULAS

SISA-KAULAS' TOTEM (ON THE RIGHT))
IN ORIGINAL SETTING

(iv) The sea-otter is shown devouring a sea-urchin, or sea-egg. Note the holes for the spikes of the sea-egg. These spikes will afterwards be inserted, and correspond with those shown in the photograph of the totem in its original setting. Note also the tail of the sea-otter: it is turned up between the hind legs, and appears in front of the lower part of the body.

(v) The sea-bear is a mythological animal. (Note the ears on the sides.) It was supposed to be able to live in the sea, and to penetrate the interior of the earth.

(vi) The carved head at the bottom is a mark of defiance, or triumph. That figure tells of one who spoke evil of the Chief. But the Chief got the best of the argument. The rival is crushed. (Note wide-open mouth.)

3. House Posts. The corner post on the left, as well as the one on the right, is surmounted by the Thunder-bird. In both cases the bird rests on a grizzly bear. Each bear is embracing a man. The grizzly bears were devourers of human flesh. The grizzly was the one bear dreaded by the Indians. The grizzly was usually avoided, even by the best and bravest of Indian hunters. The bear is typical of strength, which indicates power, which indicates authority. Authority becomes a Chief.

Looking over the poles again, it will be seen that the carvings represent much history, mythological, personal, family, and tribal. It is impossible for us to-day to translate all the Indian hieroglyphics into English. Much of it the Indians themselves do not understand. But enough has been written to indicate that the totems are full of meaning. Much of that meaning is lost forever. Much may yet be preserved by patient, persevering, persistent, sympathetic study.

CHAPTER IV.

NOTE ON INDIAN CANOE

Vancouver, of British Columbia, is a modern City. It is still young, having fewer years to boast of than many of her citizens. Indeed, it is difficult for the native sons and daughters of the rising generation to realize that within the memory of "old-timers" there was not a trace of Vancouver as we know it to-day. The gateway of Canada, looking across the Pacific to the Orient, was hardly dreamed of fifty years ago. Then it was a paradise for the Indians of the Coast and the Interior. Tribes, remembered only by the names they bore, roamed across the country. They sailed the rivers and seas in canoes, few of which remain. It is of one of these canoes this chapter will tell. The canoe now lies near the Totem Poles. Many have inquired how it came to be where it now is.

The canoe was offered to the A. H. S. by Mrs. Jackson, who lives by the Harrison River, about eighty miles distant from Vancouver. From information received, it appeared that this canoe had been lying high and dry for nearly forty years. Members of the Association wondered if the canoe could be successfully navigated to the Coast. The Harrison River runs into the Fraser, which is often treacherous. Besides—and this was the real point that gave cause for anxiety—would the vessel be seaworthy after all these years? After some correspondence, it was arranged to have the canoe placed in the water, and left there for one week. That was considered to be test enough as to her seagoing qualities. And so, the President of the Association, and three others, arranged to go for the canoe on Thursday, March 20th, 1924.

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The journey to Harrison Mills was made, as arranged, by rail. From the depot to where the canoe was lying was about an hour's walk. The thoughts of the party are easily imagined: Will the canoe be leaking? Will it be safe to attempt the journey? and so on. Arrived at their destination, the party found the canoe. It had no water inside. Neither was there any water around, for it was not in the water at all, but still high and dry, about a quarter of a mile from the banks of the river. The canoe was found on a scaffolding, high enough to enable the party to examine it from beneath. It was sheltered in a barn, on the property of Mrs. Jackson. It had been propped up so for sixteen years. Visions of Robinson Crusoe and his dugout flitted before the adventurers.

Examination of the canoe revealed the true nature of the task in hand. It was the Nootka type, seagoing canoe, dug from a single cedar log. In length it was thirty-five feet. It was fronted by an enormous beak, peak, or prow. So far as could be judged, it was waterproof. But this remained to be seen. How this interesting relic of bygone days came to find a resting place in the Valley was not discovered. It was learned, however, that it belonged to the kwakiutl Indians. It has been paddled up the Fraser River forty years ago. Probably as many as twenty Indians took part in this long and difficult journey. The Indians had gone to visit the Chehalis Indians, who lived in the Fraser Valley. Evidently they were on a friendly mission, for they left their great canoe and returned in one more easy to navigate.

Great care had to be exercised in lowering the canoe. This was a difficult task. It required great care, considerable exertion, and much patience. Slowly, and methodically, the canoe was lowered, a few inches at a time, now forward, now aft. A team of horses was secured. The first quarter of a mile of the long journey had to be made across country. At last the weary travellers found themselves by the banks of the river. The dugout was successfully launched. She appeared to be seaworthy. A small sail was rigged up. It was the work of one man to handle

the sail; one man steered. The remaining two arranged to take turn about at the oars. By turn about was meant an hour at a time. And so, after many trials, and much provocation, the long journey to the Coast was actually begun.

The journey was completed in four stages. Mission was reached at the end of the first stage. The second day brought the voyagers to New Westminster. Marpole was the third objective. From there to Stanley Park completed the journey.

When the old warship had found its last resting place near the site of the proposed Indian village, the brave crew received the thanks of the Association.

Conclusion.

The services of the A. H. S. in erecting totem poles in Stanley Park will become more and more apparent as time goes on. The following sentences, from *Explorations and Field Work of the Smithsonian Institution in* 1922, indicate how rapidly good examples of native work are becoming scarce:

"At the town of Tuxekan an observer in 1916 counted 125 poles standing. In 1922, only 50 were left. The information about the poles, also, is disappearing even more rapidly than the poles themselves, for only the old people know or care."

It is one of the aims of the A. H. S. to create, or foster, more sympathetic interest and appreciation of native art and folk-lore. For this purpose the Museum is open to the public, and lectures are given monthly during the Winter. The Museum belongs to the citizens of Vancouver.

In these pages we have endeavoured to tell something of the A. H. S., and something about the Totem Poles in Stanley Park. It is hoped that a deeper and wider interest may be inspired in Art, History and Science.

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